THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 61. Monday, Jan. 14, 1822. Price 1d.

DRURY LANE.

Secrets Worth Knowing, and *The Review*, were performed on Saturday Evening to a good House: both pieces were excellently represented in their principal parts; but Mr. Thomson has found his way into each of them and our *ears* really revolt at the sounds he emits: of the *usefulness* of this gentleman to a *low-salary-loving Manager*, we may have our general ideas; but, in the name of that part of the public, who understand the difference between a field-preacher's tones and those of an educated Orator, and who prefer the latter, we protest against Mr. Thomson's introduction into parts for which he is disqualified by his *most peculiar* voice. We conceive him to be naturally fitted for a certain species of *low Irish* characters, in which the uncouth finishing of his periods would somewhat harmonize with the brogue, Indeed, the only character we ever saw him in with any thing like satisfaction, was that of *King Corney*, in the defunct piece *Giovanni in Ireland*—we espied something like *native* humor in his personation of his *most vulgar* Majesty. There is another gentleman at this Theatre whose *delivery* is of a most unhappy nature,—we mean Mr. Vining. He often puts us in pain least there should be an *abortion* under the very nose of *Glo'ster*, or *Macbeth*. Our object in making these remarks is not wantonly to hurt the feelings of either of these gentlemen, whom we personally respect, but to let them know wherein they fail to satisfy the Audience and bring disrepute on the Company to which they are attached. Our hope is, that they have the power, by study, to get rid of their highly defective elocution,—if they have not this ability, the frequenters of a Metropolitan Theatre are very unlikely to be satisfied.

COVENT GARDEN.

The entertainments at this House on Saturday Evening, drew a very numerous and fashionable Audience. The Pit and Galleries were crowded, and the Dress and Upper-Circles of Boxes were well filled. *The Beggars' Opera* was the chief performance of the evening.

It is not an agreeable task to criticize a *female's* performance of the character of *Macheath*, in-as-much as we have a consideration for the lady, whose delicacy has been wounded by the gross conduct of

avaricious and unfeeling Managers. The remarks which we consider it as incumbent upon us to make on this performance, we would willingly offer with the nicest regard to the sentiments of the individual who is selected for their subject, but towards *her* we direct not our censure but to the Managers, through whose means the Drama might assume its proper level; and who we regret to say, possess the power of influencing the public taste, and of degrading or directing it to dignified and manly objects—on them should censure fall. It is most cruel to expose a young actress in a character like Macheath; and, is only surpassed by the ridiculous inconsistency with which the Opera itself is deprived of some of its best scenes, lest delicacy should be wounded by the introduction of immodest women on the stage. *The Beggars' Opera* is not without its moral: by the incidents in the THREE acts the story of the piece is related and the moral conveyed; yet, by the foolish curtailment both story and moral are lost, and no more of the original preserved than affords an opportunity for a display of Macheath's character as inaffective as it is indelicate. It may be thought fastidious were we to object to a female assuming the male attire in the course of the plot, but it is a different thing for her to personate a male character, and *that* a dissolute *highwayman*, demanding a profligate portraiture quite at variance with that sense of delicacy which forms the chief charm of the softer sex. Every effort of the Managers thus to sacrifice the private feelings and best interests of the profession for their particular advantage, should be resisted by the Performers, and by the Public, as an insult to both.

ITALIAN OPERA HOUSE.

On Saturday Night this Theatre was opened for the season with the Opera of "*Nozze di Figaro*," and a New Ballet, entitled "*Pandore*," produced by Monsieur Anatole, whose arrangement and execution were very creditable to his talents in this line. In the Opera, a Signora Caradori represented the Page, "being her first appearance on any stage." She is above the middle size, and possesses pleasing features, with a sweet voice of considerable power. Several *encores* testified the approbation of a brilliant Audience. The House has not been altered materially since last season.

The talents of the Company selected by Mr. Ebers, for the present campaign, are said to be of a description meriting success.

☞ The first and second volumes are bound, and ready for delivery.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL.
Malcolm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN.
Macduff, Mr. COOPER,
Banquo, Mr. POPE. Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR.
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Willmott, Turnour.
Officers, Messrs. Howell, Read.
Lady Macbeth, Miss EDMISTON,
Gentlewoman, Mrs. BARNARD.
Hecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY

Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Miss POVEY,
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
Messrs. Elison, Vallancy, Moreland, Best, Webster, Willmott, Hill.

To conclude with the Entertainment of

The Review;

Or, the Wags of Windsor.

Mr. Deputy Bull, Mr. GATTIE.
Captain Beaugard, Mr. THOMPSON.
Looney Mactwolter, Mr. FITZWILLIAM.
John Lump, Mr. KNIGHT.
Caleb Quot'em, Mr. HARLEY.
Charles Williams, Mr. BARNARD.
Dubbs, Mr. HUGHES.
Serjeant Higginbottom, Mr. WEBSTER.
Grace Gaylove, Mrs. ORGER Lucy, Mrs. BLAND
Phœbe Whitehorn, Miss CUBITT.
Maid, Miss PHILIPS.

Theatre Royal, Covent Garden.

This Evening will be acted

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. BURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
The Empress Elizabeth, Mrs. FAUCIT,
Katharine Mrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. J. S. GRIMALDI.
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST.
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.
The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.
THE CHAMBER OF THE PRINCESS.
The Queen of Golconda, (afterwards Pantaloon) Mr. BARNES.
THE NUPTIAL HALL.
THE CASTLE OF POLISHED STEEL.
The Garden of the Castle. The Sea Port of Golconda.
VIEW FROM MARGATE PIER. STEAM PACKET.
Billingsgate, London Bridge, and the Pool. A Street in London.
OUTSIDE OF WESTMINSTER HALL.
Inside of the Court of King's Bench. Blackheath, near London.
JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES